

# The Burgomaster



AN  
ORIGINAL  
MUSICAL  
COMEDY,

in a  
PROLOGUE and  
2 ACTS

Book & Lyrics by

FRANK PIXLEY

Music by

GUSTAV JUDERS

NEW YORK  
WITMARK BUILDING  
M. WITMARK & SONS  
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WITMARK BUILDING  
HAVANA



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**FRANK PIXLEY**

MUSIC BY

**Gustav Luders.**

VOCAL SCORE.

Price \$2.00 net.

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# "THE BURGOMASTER."

AN ORIGINAL MUSICAL COMEDY, IN A PROLOGUE AND TWO ACTS.

Book and Lyrics by FRANK PIXLEY.

Music by GUSTAV LUDERS.

## Cast of Characters in the Prologue.

Peter Stuyvesant, Burgomaster of New Amsterdam.....	Willem Haagan.....	{ Town }
Doodle Von Kull, his secretary.....	Jan De Peyster.....	{ Councillors }
Col. Kraal, Commandant of the Burgher forces.....	Dame Stuyvesant, wife of the Burgomaster.....	
Capt. Spuyten, of the Dutch ship "Blitzen".....	Katrina Vanderbeck, Doodle's sweetheart.....	
Bluefeather, Chief of the Tammany tribe.....	Lieut. Sweetser, of the Dutch Cadets.....	
Terence Rafferty, a saloon keeper.....		

Indians, Dutch Cadets, Burgher Soldiers, Village Girls, Sailors, etc.

## Cast Characters in First Act.

Peter Stuyvesant, after his nap.....	Minnie Zephyr.....	{ Rainy Daisies }	
Doodle Von Kull, who also has overslept.....	Nellie Breeze.....		
E. Booth Talkington, an actor in hard luck.....	Cissy Twilight.....		
"The Harlem Spider," a professional pugilist.....	Miss Wabash.....		
Officer Clancy of the Broadway Squad.....	Miss Beacon.....	{ Primroses from Miss Prim's Seminary }	
Foreman of the Street Gang.....	Miss Walnut.....		
Grogan, a street laborer.....	Miss Chestnut.....		
Willie Von Astorbilt, "A Midnight Son".....	Miss Lexington.....		
Phoebe Kummagin, a Theosophist.....	Miss Kearney.....	{ College Boys on a Vacation }	
Ruth, the girl from Chicago.....	Miss Olive.....		
Daisy, a Roof Garden Favorite.....	Charley Rushline.....		
Pansy.....	Willie Fullback.....		
Pink.....	Johnnie Flunk.....		
Rose.....	Eddie Ringer.....		
Violet.....	Georgie Pony.....		
Mignonette.....	Tommy Euclid.....		
Lily.....	Freddie Spree.....		
Dahlia.....	Harry Yeller.....		
Sunny Shine.....	Frankie Fresh.....		
Mamie Fair.....	Jimmy Rounder.....		
Fanny Clear.....	Jack Flush.....		
Gertie Bright.....	Gussie Fuller.....		

## Cast of Characters in Second Act.

Peter Stuyvesant, who is "Seeing the Elephant".....	Lord Chilblain, of Chilblain.....		
Doodle Von Kull.....	Lord Hampton.....	{ English visitors in search of an Heiress }	
"The Harlem Spider".....	Lord Sussex.....		
"Jean Gaussin".....	Lord Wilmarth.....		
Glitter, a Gold Brick Operator.....	Lord Trevor.....		
E. Booth Talkington, of the International Dime Museum.....	Lord Chumley.....		
Phoebe Kummagin.....	Lord Winchelsea.....		
"Sapho".....	Lord Southam.....		
Willie Von Astorbilt, the Burgomaster's pilot.....	Commodore Trim.....		
Ruth, The Summer Girl.....	Clarence.....	{ Of the Larchmont Yachting Club }	
Mrs. Splurger, of the New York "400".....	Harold.....		
Clara Sunshine.....	Percy.....		
Bessie Irwin.....	Algernon.....		
Grace Gray.....	Reginald.....		
Helen Hunt.....	Arthur.....		
Dorothy Danger.....	Melville.....		
Tessie Flirter.....	Maurice.....		
Ella Swimmer.....	Paul.....		
Ida Sooner.....	Chester.....		
Tillie Shorter.....	Rutherford.....		
Maud Ogle.....			
Jennie Fisher.....			
Edith Loveday.....			

## Synopsis of Scenes.

PROLOGUE—The Town Square of New Amsterdam, now New York, in 1660.

ACT I—Broadway and Madison Square, New York. To-day.

ACT II—SCENE 1. The Seashore.

SCENE 2. Street Scene in New York.

SCENE 3. The French Ball in Madison Square Garden.

SCENE 4. Street Scene in Chicago.

SCENE 5. The Illuminated Court of Honor at the World's Fair.



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# The Burgomaster.

A Musical Comedy in a Prologue and Two Acts.

## Overture.

Lyrics by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

*Moderato molto marcato.*

Piano. *f*

*Allegro.*

*p*

*f*



Moderato.

*p* *mf*

*rit.* *molto rit.*

Moderato.

*p*



Tempo di Valse.



Allegretto.

*grazioso.*

*trm*

*trm*

Agitato.

*ff*



Andante.



First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The melody features three triplet markings. The bass line consists of dense chords. The dynamic marking *ff grandioso.* is present.



Second system of musical notation. Treble clef, key signature of two sharps. The melody continues with chords. The bass line features a series of chords. The dynamic marking *pp* is present.



Third system of musical notation. Treble clef, key signature of two sharps. The melody continues with chords. The bass line features a series of chords. The dynamic marking *f* is present. The tempo marking *Allegro.* is present.



Fourth system of musical notation. Treble clef, key signature of two sharps. The melody continues with chords. The bass line features a series of chords.



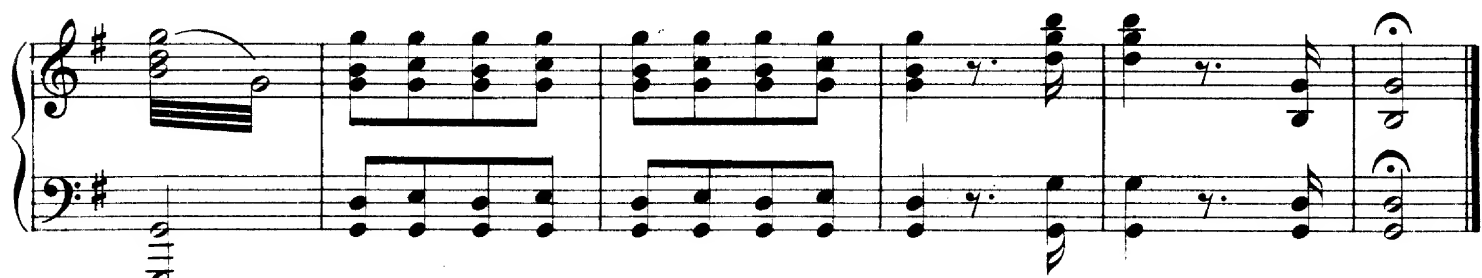
Fifth system of musical notation. Treble clef, key signature of two sharps. The melody continues with chords. The bass line features a series of chords.



Sixth system of musical notation. Treble clef, key signature of two sharps. The melody continues with chords. The bass line features a series of chords. The dynamic marking *rit.* is present.



Tempo di Marcia.  
*Con spirito.*



Nº 1.

## Prologue.

Chorus of Dutch Girls.

Tempo di Valse.

Piano. *p*

*mf*

*ff*

SOPRANO. ALTO.

Come, Come, let us be jol - ly.

Though clouds may low - er let's hap - py be. Laugh, Laugh.

Mop - ing is fol - ly. Hearts still are true. a - cross the sea.

While here we yearn for their re - turn, Ev - er cheer - ful, nev - er tear - ful.

Let us be brave, ban - ish all fear. Soon they'll be here,

Soft to our lov - ing arms re - turn - ing.

*ff marcato.*

While the fires of hope burn bright - - ly And youth \_\_\_\_ still

holds \_\_\_\_ its po - - tent sway, We can bear all bur - dens light - -

- ly; All \_\_\_\_ care we'll \_\_\_\_ drive a - way, \_\_\_\_ Though we've long from each

*pp dolce.*

oth - er been part - - ed, True love \_\_\_\_ will last \_\_\_\_ al - way, \_\_\_\_ So, we'll

*p*

sing and be tru - ly light - heart - ed, For our ship — comes in to - day. —

Vows we'll soon re - new. Burgher

girls are true. Come, come, let us be jol - ly. Though clouds may

low - er let's hap - py be. Laugh, laugh. Mop - ing is fol - ly.



Hearts still are true a - cross the sea. Think not of care and sor - row.

Joy com - eth with the mor - row. Hearts that love us come home to - day.

Here end - eth all our sad - ness. Join in our mirth and glad - ness. Love's su - preme.

Let all, let all be gay.

14  
Love Can't Say No.

Enter Katrina Vandorbeck.  
Meno mosso.

Katrina. Moderato.

Though the prud - ish miss may

The first system of the musical score. It features a vocal line for Katrina Vandorbeck and a piano accompaniment. The tempo changes from 'Meno mosso' to 'Moderato'. The key signature has one flat (B-flat). The time signature is 2/4. The piano part begins with a piano (*p*) dynamic. The lyrics 'Though the prud - ish miss may' are written below the vocal line.

spurn a kiss When all the world may see, Don't think that she's a -

The second system of the musical score. The lyrics 'spurn a kiss When all the world may see, Don't think that she's a -' are written below the vocal line. The piano accompaniment continues with chords and moving lines in both hands.

- fraid. She's mere - ly on pa - rade. For on the sly, with

The third system of the musical score. The lyrics '- fraid. She's mere - ly on pa - rade. For on the sly, with' are written below the vocal line. The piano accompaniment continues with chords and moving lines in both hands.

no one nigh, She heeds her lov - er's plea, and when he asks her

The fourth system of the musical score. The lyrics 'no one nigh, She heeds her lov - er's plea, and when he asks her' are written below the vocal line. The piano accompaniment continues with chords and moving lines in both hands.

for a kiss She gives him two or three. Her cher-ry lips are

*accel*

Cu-pids bow And ah! they're al-ways curved up so She can-not form them

*meno.*

*rit.*  
in-to "No!" She can't make them say No!

CHORUS.  
She can-not form them

*espress.*  
*rit.*  
*piu mosso.*  
*f*

Katrina.  
Ah me! they're al-ways

in-to "No!" She can't make them say No!

*p*

Tempo di Valse.

*rit.*

curved up so she can - not form them in - to "No." When the

She can - not form them in - to no.

*rit.*

Tempo di Valse.

sto - ry old — a - gain is told — In whis - pers soft and

*p*

low, — On her snow white cheek the blush - es Speak as they

come and go. — It needs no word if the

*p*

soul is stirred, No speech to tell him so. Her

*rit.*

eyes con - fess, her heart says "Yes!" Love can't say

No.

CHORUS.

When the sto - ry old a - gain is told In

*f*

whis - pers soft and low, On her snow - white cheek the

blush - es speak as they come and go. It

needs no word if the soul is stirred, No speech to

Katrina. *rit.* Her eyes con - fess, her  
tell him so. Her eyes con - fess, her

heart says "Yes." Love can't say No.  
heart says "Yes." Love can't say No.

19  
Good-bye, Mr. Amsterdam.

No 2.

Col. Kraal and Burgher Soldiers.

Enter Burgher Soldiers and Col. Kraal

Tempo di Marcia.

Piano. *ff*

Col. Kraal and Burgher Soldiers.  
Allegretto.

TEN.  
Be - hold the lust - y bur - gers of the  
BASS.

Allegretto.

town, New Am - ster - dam, Am - ster - dam. We're as



bold as a - ny li - on And as meek as a - ny lamb, lion and

lamb, But we will - ing - ly ad - mit that we're read - y now to quit, For a

*unis.*  
sol - dier can - not fight and live on air. While the In - di - an at - tacks we can

eas - i - ly re - lax. — There's a tax we have to pay that is - n't

fair. While we're fight - ing like a li - on, we're fleeced like a

lamb. Were nev - er paid a pen - ny and the gov - ern - ments a

sham, We now de - clare with em - pha - sis. Good - bye, New Am - ster -

dam, Good - bye, New Am - ster - dam, dam, dam,

**DUTCH GIRLS.**

**SOPR.**  
dam. While they're fight ing like a li - on, They're fleeced like a

**ALTO.**  
we're we're

**TEN.**

**BASS.**

*ff*

lamb They're nev - er paid a pen - ny And the gov - ern- ment's a

sham, They now de - clare with em - pha - sis. Good - bye, New Am - ster -

- dam, Good - bye, New Am - ster - dam, dam, dam.

# Just Keep Cool.

No 3.

Peter Stuyvesant.

Words by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.



VOICE.

1. Take ad-vice from Pet-er Stuy-ves-ant, the ru-ler of the Dutch; There  
 2. Near-ly all the ills that wor-ry us are shadows of a day. Just

*p* *bien marque.*

The vocal melody is written on a single staff. The piano accompaniment is in 2/4 time, marked *p*. It features a bass line with chords and a treble line with chords and single notes. The phrase *bien marque.* is written above the piano part.

may be wis-er men than I, but not so ve-ry much. If  
 turn your smile up-on them, and they'll quick-ly fade a-way. An-y

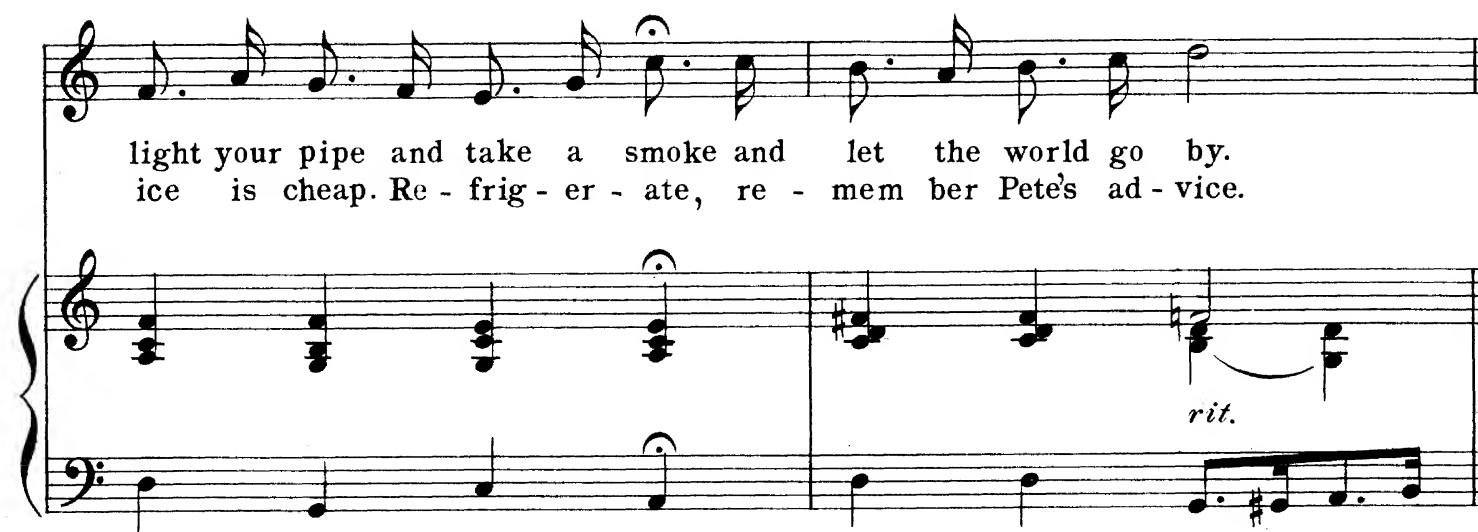
The vocal melody continues on a single staff. The piano accompaniment is in 2/4 time, marked *p*. It features a bass line with chords and a treble line with chords and single notes. The phrase *bien marque.* is written above the piano part.

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trou - bles thick as - sail you, you can dodge 'em if you try. Just  
man who looks for trou - ble al - ways finds it in a trice. But



light your pipe and take a smoke and let the world go by.  
ice is cheap. Re - frig - er - ate, re - mem ber Pete's ad - vice.

*rit.*

REFRAIN.



Nev - er let yourself be wor - ried, or hur - ried, or flur - ried.



If you do, you'll soon be bur - ied. Care will on - ly kill a fool.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It contains four measures of music, with the lyrics "If you do, you'll soon be bur - ied. Care will on - ly kill a fool." written below it. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. It also consists of four measures, with the first three measures featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The fourth measure features a more complex, ascending melodic line in the right hand and a corresponding bass line in the left hand.



If the trials of life be - set you, or fret you, I'll bet you

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line consists of four measures with the lyrics "If the trials of life be - set you, or fret you, I'll bet you". The piano accompaniment also consists of four measures, maintaining the same rhythmic and harmonic structure as the first system, with a steady eighth-note accompaniment in the right hand and a bass line in the left hand.



That the hoo-doo nev - er get you If you just keep cool.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line consists of four measures with the lyrics "That the hoo-doo nev - er get you If you just keep cool.". The piano accompaniment also consists of four measures, maintaining the same rhythmic and harmonic structure as the previous systems, with a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The system ends with a double bar line.



## We're Civilized.

Bluefeather and Indians.

No. 4.

Moderato molto marcato.

Piano.

The piano introduction is in 6/8 time, marked 'Moderato molto marcato'. It features a melody in the right hand and a bass line in the left hand, both in a key with one flat (B-flat). The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2.

TENORS. BASSES.

1. We're the high Muck-ee-mucks of the Tam-man-y Clan, And  
 2. You've taught us to gam-ble, you've taught us to lie, You've

The vocal parts (Tenors and Basses) enter with the first line of lyrics. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

TENORS.

ev - e - ry buck is a well red man. When the  
 taught us to drink, and we al-ways are dry. You've —

The Tenors continue the melody. The piano accompaniment features a more active right hand with chords and eighth notes.

BASSES.

whites came a - mong us how sad was our lot. We did - n't care wheth - er 'twas  
 taught us to steal, and this diz - zy old town Wed car - ry a - way if it

The Basses enter with the third line of lyrics. The piano accompaniment continues with a consistent eighth-note bass line and chords.

## TENORS.

plant - ed or not. Their vi - ces we took, but their  
was - n't nailed down. You've taught us to swear and you've

## BASSES.

vir - tues we scorn. For the sake of its juice, we ac - knowl - edge the corn. This is  
taught us to cheat. The whole Ten Com - mand - ments you've made ob - so - lete. While you're

## TENORS.

man - i - fest des - ti - ny; to it we bow. We're sin - ners! Whoop la! but we're civ - il - ized  
rais - ing your crops we are do - ing our share By rais - ing the dev - il and rais - ing your

## Tempo di Marcia.

now. Oh! you must not be sur - prised, Now you've made us civ - il - ized, If we  
hair.

nev - er do pre - cise - ly what we ought, \_\_\_\_\_ For there's nothing that en -

- ti - ces Like a love - ly lot of vi - ces, And we're learn - ing them as

fast as we are taught. \_\_\_\_\_ We're civ - il - ized, \_\_\_\_\_ quite civ - il - ized, \_\_\_\_\_

— Though not dis - creet - ly, \_\_\_\_\_ we sin com - plete - ly. \_\_\_\_\_ We're civ - il -

- ized, \_\_\_\_\_ quite civ - il - ized. \_\_\_\_\_ Wè're your pu-pils, though some-what de -

- spised, \_\_\_\_\_ Wè're civ - il - ized, \_\_\_\_\_ quite civ - il - ized. \_\_\_\_\_ Al-though we

hate you, \_\_\_\_\_ we im - i - tate you, \_\_\_\_\_ Wè're civ - il - ized, \_\_\_\_\_ quite civ - il -

- ized. \_\_\_\_\_ Don't you see, now, blast your eyes, Wè're civ - il - ized? \_\_\_\_\_

Yell.

*D.S.*

## The Dutch Cadets.

No 5.

Lieutenant Sweetser and Dutch Cadets.

Allegro agitato.

Piano. *p* *cres.*

Sweetser.

1. We  
2. You

CHORUS SOLO.

know it's— some - thing fright - ful to kill, to kill, And  
see I'm— quite en - rap - tured. It's true; we too. I

CHORUS SOLO.

yet it's— quite de - light - ful to drill, to drill, For  
hope we'll— all be cap - tured, I do; we too; No

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CHORUS. SOLO.

when a girl is drill-ing like this, and this, Her  
foe-man e'er re-pels us. Who'd miss a kiss? You

ways are sim-ply kill-ing. In this she's not a-miss.  
see the Good Book tells us to love our en-i-mies.

Sweetser.

Don't fear, we're

here. We're near, we ap-pear, we're here.

CHORUS.

We're near, we ap-pear, we're here.

Though in peace we hide our charms, How our hearts re - joice

When we hear the call to arms Sound-ed by the boys,

Cup - id calls and we must go. Still we've no re - grets.

When we sa-lute and face the foe, Who'll fight the Dutch Ca - dets?

## CHORUS.

Though in peace we hide our charms, How our hearts re-joice

When we hear the call to arms Sound-ed by the boys.

Ah

Cup-id calls and we must go. Still weve no re-grets.

When we sa-lute and face the foe, Who'll fight the Dutch Ca-dets?

The musical score is written for a chorus, featuring a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are in French. The piano part consists of chords and arpeggiated figures. The vocal part has a melodic line with some grace notes. The score is divided into systems, with lyrics placed below the vocal line. The final system ends with a double bar line and repeat dots.



# I Drink From My Heart To You.

(DRINKING SONG.)

No 6.

Capt. Spuyten, Dutch Girls and Sailors.

Presto.

Piano. *ff*

Capt. Spuyten.

Moderato.

See the gold - en bub - bles spark - le, mer - ri - ly they're danc - ing.

*mf*

Each lad has his las-sie and I drink to mine. Drain the cup that's filled with joy and

*rit.*

hap - pi - ness en - tranc - ing. If you love me tru - ly pledge with wine.

*tr* *fz*

*accel.*

Now my head with ec - ta - sy is reel - ing. Tongue can't tell the

*accel.*

*Allegretto con spirito.*

hap - pi - ness I'm feel - ing. Come, lads and las - sies, fill up your glass es. Let's

frol - ic while yet we may, For time is fly - ing and love is sigh - ing. 'Tis

*p*

fol - ly to trust — de - lay. To - mor - row we'll die; let's live to - day. So,

*p*

here's to the girl that's true. — To the one who's pret - ty and wise and wit - ty I

*f*

drink from my heart to you.

SOPR. & ALTO. DUTCH GIRLS.

TEN. & BASS. SAILORS.

Come, lads and las - ses, fill

*rit.* *ff*

up your glass - es. Let's frolic while yet we may, — For time is fly - ing and

3

love is sigh - ing. Tis fol - ly to trust de - lay. To - mor-row we'll die; let's

The first system of the musical score is in D major (two sharps). It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "love is sigh - ing. Tis fol - ly to trust de - lay. To - mor-row we'll die; let's". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, including a triplet of eighth notes marked with a '3' and a 'p' (piano) dynamic.

live to - day. So here's to the girl that's true. To the

The second system continues the musical score. The vocal line lyrics are: "live to - day. So here's to the girl that's true. To the". The piano accompaniment maintains the same rhythmic pattern, with the right hand playing chords and the left hand providing harmonic support.

one who's pret - ty and wise and wit - ty I drink from my heart to you.

The third system concludes the musical score. The vocal line lyrics are: "one who's pret - ty and wise and wit - ty I drink from my heart to you.". The piano accompaniment ends with a final chord in the right hand and a descending line in the left hand.

## Finale.

N<sup>o</sup> 7.

Dutch Girls, Burgher Soldiers and Indians.

**CHORUS.**

**SOPR. Allegro.**

**ALTO.**

**TEN. & BASS.**

*unis.*

Come, lads and las-ses, fill up your glass-es. Let's frolic while yet we

may, For time is fly-ing and love is sigh-ing. 'Tis fol-ly to trust de-

lay. To-mor-row we'll die, Let's live to-day. So, here's to the girl that's

*f*

*p*

*3*

true. ——— To the one who's pret - ty and wise and wit - ty I drink from my heart to

*rit.*

you.

INDIANS.  
BASSES.

To - - wa gale - lay — a Riong dong - wa

*mf*

BURGHES SOLDIERS.  
TENORS.

While we're

To - - wa gale - lay - - a Riong dong - wa

*f*

fight - ing like a li on we're fleeced like a lamb. We're nev - er paid a

pen - ny and the gov - emment's a sham, We now de - clare with  
BASSES.

To - - wa ga - le - lay - - a

em - pha - sis. Good - bye, New Am - ster - dam, good - bye, New Am - ster - dam.

**DUTCH GIRLS.**  
SOPR & ALTO.

Come, lads and lasses, fill up your glasses. Let's frolic while  
dam, dam, dam. We're nev - er paid a

SOPR. & ALTO.  
yet we may Come,  
TENORS.  
pen - ny and the gov - ern - ment's a sham,  
BASSES.  
*f* To - wa ga - le - lay - a

lads and lass-es, fill up your glass-es, Let's frolic while yet we  
Were nev er paid a pen-ny and the  
Ri-ong dong wa

may.  
gov - ernment's a sham, We now de - clare with em - pha - sis. Good  
To - wa ga - le - lay - a

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-bye, 'New Am - ster - dam, good - bye, New Am - ster - dam, dam, dam, dam.  
 Come, lads and  
 lass-es, fill up your glass-es. Let's frolic while yet we may.  
 dam, dam,  
 To -  
 Come, lads and lass-es, fill up your  
 -wa ga - le - lay - a

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glass-es. Let's frolic while yet we may.

dam, dam, dam.

To - wa ga - le - lay -

- a To wa ga - le - lay - a Ri - ong dong

*molto cres.*

*fff* To - wa

*fff* To - wa

*fff* To - wa

wa, Ri - ong dong wa

*fff*

## We Always Work the Public.

No 8.

Foremen and Workingmen.

Allegro moderato.

Piano.

1. We be-lieve in hon-est la - bor, when in-dulged in by a neigh-bor, And we  
 2. Since we're work-ing for the cit - y we'd con-sid - er it a pit - y To com -

hold it wrong for oth - er folks to rob. You can hard - ly call us shirk-ers, we're a  
 - plete our job, for that would end our pay. So, we al-ways do our best — to cash

band of will - ing work - ers, But we al - ways work the pub - lic, not the  
in a lot of rest, — For we al - ways fleece the pub - lic by the

CHORUS. SOLO.  
job! See! We al - ways work the pub - lic not the job. We —  
day! See! We al - ways fleece the pub - lic by the day. We —

nev - er miss a chance to plun - der, to plun - der, like thun - der. Though  
al - ways plan a steal dis - creet - ly, so sweet - ly, and neat - ly; We —

oth - ers do the squeal - ing, for a won - der No rat is ev - er hun - gry at the  
gob - ble up your tax - es so com - plete - ly, We wipe the whole ca - boo - dle off the

## CHORUS.

crib. We nev - er miss a chance to plun - der, to  
 slate. We al - ways plan a steal dis - creet - ly, so

plun - der, like thun - der. Though oth - ers do the squeal - ing, for a  
 sweet - ly, and neat - ly; We gob - ble up your tax es so com -

won - der. No rat is ev - er hun - gry at the crib. So,  
 - plete - ly We wipe the whole ca - boo - dle off the slate.

## REFRAIN.

work, work, work. We will work with a right good will, But the

work we do and it's hard work, too. Is run-ning up a great big bill. Oh, a

pub - lic job is a pri-vate snap. In — spite of all re - form clap trap. We've

nev - er found a treas - u - ry we could - nt tap, For we

al - ways work the pub - lic, not the job. job.  
al - ways fleece the pub - lic by the day. day.

1. 2.

# The Land of the Midnight Son.

No 9.

Willie von Astorbilt and Chorus.

*Allegro con spirito.*

Piano. *f*

Willie.

1. I'm a Broadway boy, right up to date, A rol-lick-ing, jol-ly young  
2. I've mon-ey to burn. Just watch my smoke. My fa-ther's a bro-ker. I'm

rep-ro-bate. My on-ly aim is to cel-e-brate. I'm a fel-low who's out for  
nev-er broke. My life it-self is a blithering joke. It's a game al-read-y

fun. I'm al-ways dressed quite "out of sight." I'd buy—this town, if I  
won. I know I'm a mush, but they call me a mash. I'm short—of brains, but I've

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on - ly night. For the day is gay and there is no night In the  
lots of cash. What \_\_\_\_\_ else is need - ed to cut a dash In the

land of the Mid - night Son. \_\_\_\_\_  
land of the Mid - night Son. \_\_\_\_\_  
SOPR. & ALTO.

CHORUS.

TEN. & BASS.

In the

For the day is gay and there is no night In the

*p*

Its here and there, and

land of the Mid - night Son. \_\_\_\_\_  
land of the Mid - night Son. \_\_\_\_\_



ev - e - ry - where I hear the la - dies say: \_\_\_\_\_ He's

out to - - day. \_\_\_\_\_ There's no one can say him

nay. \_\_\_\_\_ With his smil - ing face and his el - e - gant ways, He's

cer - tain - ly "out of sight" \_\_\_\_\_ He may be a sin - ner, but

still he's a win-ner, For he's all right!

It's

here and there and ev - e - ry - where you'll hear the la dies

say: He's out to - day. There's

no one can say him nay. With his smiling face and his

el - e - gant ways, He's cer - tain - ly "out of sight." He

Willie.

But he's all right.  
may be a sin - ner but still he's a win - ner, But he's all right.

# The Little Soubrette.

No 10.

Words by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

*Allegretto grazioso.*

1. A sou -  
2. A sou -

- brette is a girl with flax - en curl And a heart that's marked "To  
- brette is a maid who's nev - er a - fraid, Tho' oft - en she seems to be

let" She is dash - ing and gay and she seems to say: "You're the  
shy. That is part of the play, you can tell right a - way, By the

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on - ly one I've met! She's a tri - fle fly, she is  
twink - le that lurks in her eye. If you ask her to drink, she will

al - ways dry, And she'll love you, if you'll let her, Till  
tip you a wink, For she fan - cies a sup - per that's wet. But

fast in the net of the lit - tle co - quette Is some one she fan - cies bet - ter.  
if you are broke, you'll be sor - ry you spoke, For dia - monds are trumps you bet.

*rit.*

Tempo di Valse.

Ah! the lit - tle sou - brette is a cost - ly pet, She  
Ah! the lit - tle sou - brette is a cost - ly pet, She

nev - er, no, nev - er, con - tracts a debt, For the debt ex -  
tramp - les on hearts with - out re - gret. But when - ev - er she

- pands when - ev - er she lands, And she lands when - ev - er she  
kicks, it's a min - ute to six By the toes and the hose of the

*rit.*  
leads, you bet. Ah! the lit - tle sou - brette is a cost - ly  
lit - tle sou - brette. Ah! the lit - tle sou - brette is a cost - ly

*rit.*

pet. She nev - er, no, nev - er, con tracts a debt, For the  
pet. She tramp - les on hearts with - out re - gret, And when -

debt ex - pands when - ev - er she lands And she  
- ev - er she kicks, it's a min - ute to six By the

lands when - ev - er she leads, you bet.  
toes of the lit - tle sou - brette, you bet.

Dance. Tempo di Schottische.

# Dear Old College Days.

No. 11.

Chorus of College Boys.

*Allegro moderato.* (Spoken.) Rah, rah, rah, rah, rah!

Piano. *f*

The piano introduction is in A major (three sharps) and 2/4 time. It consists of two measures. The first measure features a treble clef with a melody of eighth notes (A4, B4, C5, B4, A4) and a bass clef with a rhythmic accompaniment of eighth notes (A3, B3, C4, B3, A3). The second measure continues the melody in the treble (G4, A4, B4, A4, G4) and the accompaniment in the bass (G3, A3, B3, A3, G3). The piece ends with a double bar line.

We are the greatest the world ever saw, Freshmen, Sophomore, Junior, law room for the College boys! We know  
Rah, rah, rah!

The first line of the chorus features a vocal melody in the treble clef and piano accompaniment in the bass clef. The melody is in A major and 2/4 time, with lyrics: 'We are the greatest the world ever saw, Freshmen, Sophomore, Junior, law room for the College boys! We know Rah, rah, rah!'. The piano accompaniment consists of a steady eighth-note pattern in the bass.

noth - ing of the ol - o - gies taught in mod - ern col - leg - es. We've

*p*

The second line of the chorus continues the vocal melody and piano accompaniment. The lyrics are: 'noth - ing of the ol - o - gies taught in mod - ern col - leg - es. We've'. The piano accompaniment is marked with a piano (*p*) dynamic and continues with the eighth-note pattern.

nev er stud - ied Lat - in, French or Greek. We are

The third line of the chorus concludes the vocal melody and piano accompaniment. The lyrics are: 'nev er stud - ied Lat - in, French or Greek. We are'. The piano accompaniment continues with the eighth-note pattern.



dumb in math - e - mat - ics, but of foot - ball or a qua - tics We

feel en - tire - ly com - pe - tent to speak. We have

nev - er been to col - lege and our mea - gre streak of knowledge has

nev er been ac - quired by stud - y hard. But you'll

find the loud - est noise comes from bo - - gus col - lege boys, From the

stu - dents who sell rib - bons by the yard.

Col - lege jol - li - ties will soon be passed. While we're up an go - ing, let's go fast.

May the dev - il al - ways take the hind - most sin - ner. Don't dare look back.

Teach-ing does not al-ways help a fool. Why should such as we re - turn to school?

We're the stuff, we're up to snuff. Whoop! clear the track.

*Meno mosso.*

*dolce.*

**Andante con espress.**

**CHORUS.**

**TENORS**

Col - lege days, dear col - lege days, Days of long a -

**BASSES.**

- go, ——— Old - en days, Gold - en days,

Oh, old - en Oh, gold - en

Keep our hearts a - - glow. Days of youth, oh, days of truth,

The first system of the musical score is in D major (two sharps). It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "Keep our hearts a - - glow. Days of youth, oh, days of truth,". The piano part is mostly chords. The system ends with a double bar line.

Still we sing your ——— praise. ——— Though we sigh, we nev er

we sing your praise,

The second system continues the vocal and piano parts. The vocal line has lyrics: "Still we sing your ——— praise. ——— Though we sigh, we nev er". The piano part continues with chords. The system ends with a double bar line.

say Good - bye, Dear ——— old col - lege days. ———

The third system concludes the piece. The vocal line has lyrics: "say Good - bye, Dear ——— old col - lege days. ———". The piano part features a forte (*ff*) accompaniment in the final measures. The system ends with a double bar line.

No 12.

## The Modern Gladiator.

Words by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

*Allegretto.*

The piano introduction is in 3/4 time, key of D major. It begins with a forte (ff) dynamic. The right hand features a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a final chord marked with an accent (>).

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The piano part consists of a steady eighth-note accompaniment. The lyrics are:

1. In days of old when knights were bold and  
2. In days of old, so I've been told, they

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are:

bar - ons held their sway, Each roystering knight was o - bliged to fight or the  
fought all o'er the map; And all as - sert some - one got hurt when

*ad lib.*

dev - - il would be\_\_ to\_\_ pay. In these lat - er days there are  
e'er\_\_\_\_\_ they had\_ a\_\_ scrap. Now it's dif - ferent quite. When I

*rit.* *grazioso*

ea - sier ways of set - tling pers'nal quar - rels, For our mod - ern fighters now em -  
have a fight. It's plain as A, B, C,\_\_\_\_\_ For the ver - y first thing fore I

ploy type-writ - ers to pound out their cham-pion lau - rels. I'm a  
en - ter the ring is to buy off the re - fer - ee.\_\_\_\_\_

**Tempo di Valse Moderato.**

cham-pi - on pug and I'm up to date. My\_\_ wind\_\_ is good and I'm

down to weight. We spar with our tongues, deal blows with our lungs. We

train in the papers and say it's great. Our quarrels are long, our

mor - als short. We par-ry a blow with a quick re - tort; We fight with our

jaws and fracture the laws, But our quarrels are all of the blood - less sort.

## The Rainy Daisies.

No 13.

SONG.

*Allegretto.*

Voice.

Piano.

*p*

*p*

Is there

a - ny earth-ly rea-son, When we strike the rain - y sea - son, A - ny

one should think it trea - son To dis - play our feet? If we

show a bit of stock - ing, Is it a - ny-thing so shock-ing That the

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men should all come flock-ing till they block the crowd-ed street? Of

all the mod-ern crazes None has a neat-er bas-is Than the

dain-ty rain-y dai-sies When the day is dark. For who-

-ev-er on us gazes Is lav-ish with his prais-es As each

maid her floun - ces rais - es Just a - bove high wa - ter mark. When

*Allegretto.*

- ev - er we spy a cloud in the sky You'll hear the dai - sies

*Allegretto.*

say: "We got to go out to - day" Though, of

course, we hate dis - play — It's sure-ly no harm to show calves on the farm Or in

town, if we take it by storm— If our skirts we raise, Why should

*rit.*

*rit.*

a - ny-one gaze? Why it's mere - ly a mat - ter of form.

*tempo.*

*tempo.*

Tempo di Gavotte

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

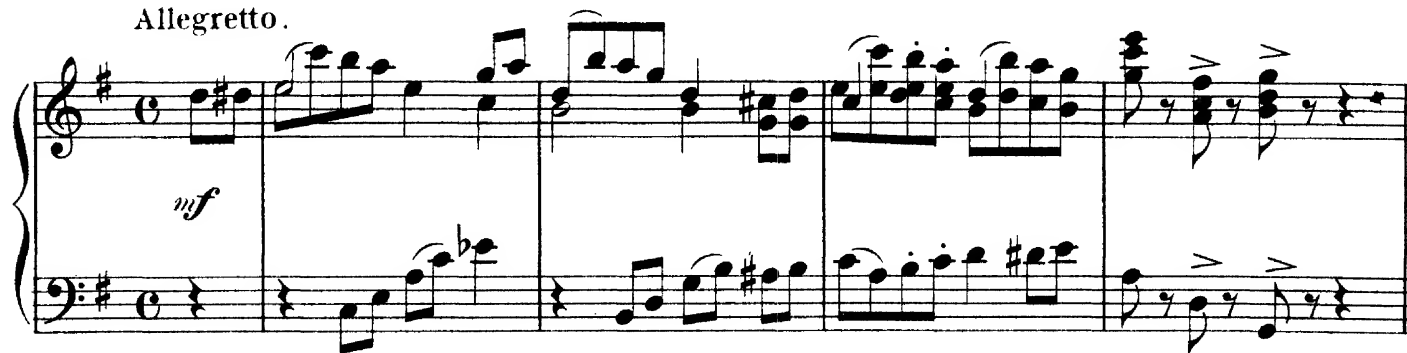
# The Tale Of The Kangaroo.

No 14.

Words by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

*Allegretto.*



1. In a grove far a-way in Aus-tra-li - a Dwelt a  
2. But one night, sad to say, As he sang that lay, He was

The first system of the song features a vocal line and piano accompaniment. The vocal line is in G major, 2/4 time, with a melody that rises and falls. The piano accompaniment consists of chords in the right hand and a triplet of eighth notes in the left hand.

dear lit - tle Kan - ga - roo, ——— And she soon found a beau, but her  
heard by a side - show man. ——— Now ——— he mourns all day In a

The second system of the song continues the vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment consists of chords in the right hand and a steady bass line in the left hand.

folks said: "No; we have formed oth - er plans for you" Then they  
hope - less way through the bars of a cir - cus van; But at

locked up the maid, for they felt quite a - fraid She'd e - lope and would soon be a  
night as the light of the moon-beams bright Steals in through the grat - ed

bride, But she danced on her tail in that home-made jail when she  
door, How it lights up the gloom of his four-wheeled tomb When he

heard these words out - side: "Oh,  
hears these words once more:

CHORUS.  
Moderato.

72

moon-beam light and air - y, Oh, moon - beam soft and blue, pray

be a good kind fair - y, for I've work to-night for you. Seek

out my dis - tant sweet-heart, fly swift as Cu - pid's dove. Give

her my heart's true mes - sage. "You're the on-ly one I love" Oh love.

## Finale.

Peter Stuyvesant, Talkington, Spider, Willie von Astorbilt, Phoebe,  
Ruth, Daisy, Soubrettes, Rainy Daisies and College Boys.

No 15.

**Allegro.**

**Piano.** *f*

**Astorbilt.**

The tu - te - lar god - dess of

old New York Is a maid - en who's mis - sion is light. She's a

braz - - en crea - ture, I must ad - mit, And she al - ways stays out all

The musical score is written for piano and voice. The piano part begins with a forte (f) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The vocal line for Astorbilt enters with the lyrics 'The tu - te - lar god - dess of'. The piano accompaniment continues with a steady eighth-note pattern. The vocal line continues with 'old New York Is a maid - en who's mis - sion is light. She's a'. The piano accompaniment remains consistent. The vocal line concludes with 'braz - - en crea - ture, I must ad - mit, And she al - ways stays out all'. The piano accompaniment ends with a final chord.

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night. \_\_\_\_\_

CHORUS.

SOPR. ALTO.

TEN. & BASS.

The tu - te - lar god - dess of old New York is a

maid - en who's mis - sion is light. \_\_\_\_\_ She's a bra - zen crea - ture, We

Willie.

But

must ad - mit, And she al - ways stays out all night. \_\_\_\_\_

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tall Miss Lib-er - ty seems to say To all on land or sea: \_\_\_\_\_ Just

do what you will, I'll set-tle the bill, For ev - ry-thing here is free. \_\_\_\_\_

CHORUS.

Just

do what you will, I'll set-tle the bill, For ev - 'ry- thing here is free.

*rit.*

*f*

*rit.*

Willie.

Get in - to line; join in the whirl. Well tinc-ture the

town of the Lib-er - ty Girl. It's a cork-ing old place. Let's

pull out the cork. You can - not see life till you see New York.

CHORUS.  
Get in - to line; join in the whirl. Well tinc-ture the town of the

Lib - er - ty Girl. It's a cork - ing old place. Let's pull out the

cork. You can - not see life till you see New York.

Lead on. We are will - ing to be led.

rah, rah, rah, rah, rah!

*f*

The musical score is written for voice and piano. The key signature has one flat (B-flat). The tempo is marked with a 'V' (Vivace). The score consists of six systems. The first system contains the first line of lyrics. The second system contains the second line of lyrics. The third system contains the third line of lyrics. The fourth system contains the fourth line of lyrics. The fifth system contains the fifth line of lyrics. The sixth system contains the sixth line of lyrics. The piano part features a variety of chords and melodic lines, including a prominent bass line in the first system and a more active melody in the second system. The vocal part is a single melodic line with lyrics. The score ends with a final chord in the sixth system.

Fall in. Let us paint the cit - y red. Fun is  
 rah, rah, rah, rah, rah!  
 free. So are we. Hats off to the Lib - er - ty  
 Girl. Get in - to line; join in the whirl. We'll

*fff*

tinc-ture the town of the Lib - er - ty Girl. It's a cork-ing old place. Let's

pull out the cork You can not see life till you see New York.

The musical score is written for voice and piano. The key signature has one flat (B-flat). The tempo is marked '8--'. The score includes lyrics and musical notation for both the vocal line and the piano accompaniment. The piano part features a variety of textures, including chords, arpeggios, and a final section with dense, rapid chords.

## The Bathing Girls.

No 16.

Daisy and Chorus of Bathing Girls.

Allegro.

Piano.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor). The time signature is 6/8. The first system begins with a forte (f) dynamic in the bass and a piano (p) dynamic in the treble. The second system continues the melody and accompaniment. The third system features a forte (f) dynamic in the bass. The fourth system continues the piece. The fifth system concludes the piece with a final chord and a repeat sign. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

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Daisy.

We are dain - ty, dim-pled dar-lings, ev - 'ry

one,  
BATHING GIRLS.  
ev - 'ry one.

But mam- ma in-sists we must not touch the wa - ter. She has

brought us to the shore to take the Sun, But we'd

to take the Sun

much pre - fer the son should take the daugh - ter. We have

chap - er - ons a - bout us by the score, For we  
by the score,

must pre - serve our rep - u - ta - tion reck - less. There

may be ma - ny weeks a long the shore, But we  
a - long the shore

bath - ing girls are ver - y, ver - y reck - less. We are



## Allegretto.

friv - o - lous, frolic - some bath - ing girls. From morn - ing till night we are

bus - y. — You'd bet - ter steer clear of our es - ca - pades, Un -

- less you ex - pect to get diz - zy. — We are fish - ers of men and we're

out for sport. We — al - ways are o - gling and an - gling. — With our

charms for a bate we can soon land a skate. He nib- bles, we pull, and he's

dan - gling.  
BATHING GIRLS.  
We are friv - o - lous, fro - lic - some bath - ing girls. From -

morn-ing till night we are bus - y. — You'd bet - ter steer clear of our

es - ca - pades Un - less you ex - pect to get diz - zy. — We are

fish-ers of men, we are out for sport, We al-ways are o-gling and

an - gling. — With our charms for a bate we can soon land a skate. He

nib-bles, we pull, and he's dan - gling. DANCE.

# We've Never Discovered Him Yet.

No 17.

Talkington and Chorus of Bathing Girls.

Allegretto.

Piano.

With - in this mod - est tent you'll find the girl who charms the

snakes. She e - lim - i - nates the rep - tiles from the

whis - ky that. she takes. There's a liv - ing skel - e -

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-ton who thinks his chances might - y slim, And a

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#), indicating G major. The vocal line begins with a half note G4, followed by quarter notes A4, B4, A4, G4, F#4, E4, D4, and a half note C4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

tat - toed man who swears his wife has dark - de-signs on him. We've a

The second system continues the musical piece. The vocal line starts with a half note G4, followed by quarter notes A4, B4, A4, G4, F#4, E4, D4, and a half note C4. The piano accompaniment maintains the same rhythmic pattern as the first system, with eighth-note bass lines and chords.

man who's turn - ing in - to stone, and dy - ing might - y hard, An

The third system continues the musical piece. The vocal line starts with a half note G4, followed by quarter notes A4, B4, A4, G4, F#4, E4, D4, and a half note C4. The piano accompaniment maintains the same rhythmic pattern as the first system, with eighth-note bass lines and chords.

un - crowned rul - er with three feet all in a sin - gle yard. Yes, I'm

The fourth system continues the musical piece. The vocal line starts with a half note G4, followed by quarter notes A4, B4, A4, G4, F#4, E4, D4, and a half note C4. The piano accompaniment maintains the same rhythmic pattern as the first system, with eighth-note bass lines and chords.

look - ing for an oth - er freak to dis - count all the rest, \_\_\_\_\_ A

New York man who will ad - mit there's a - ny - thing out West. Ah,

he's a freak we're dy - ing to get, — He is - nt a fel - low so

eas - i - ly met, In fact, we've nev - er dis - cov - ered him yet, No, we've

nev - er dis cov - ered him yet.

BATHING GIRLS.

Ah! he's a freak we're

dy - ing to get. He is - n't a fel - low who's

eas - i - ly met; In fact, we've nev - er dis -

- cov - ered him yet; No, we've nev - er dis - cov - ered him yet. *D.C.*

*D.C.*

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## I Love You Dear, And Only You.

No. 18.

Words by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

*f*

*Moderato.*

The shades of night are gen - tly fall - ing. My thoughts take  
Why need I care if ills be - tide me? Her heart is

*p*

wing and fly a - cross the sea. I hear a voice. To me 'tis  
mine. I know 'tis true as steel. Though we're a - part, she's still be -

call - ing. It breathes a tale of love to me.  
side me. No tongue can tell the love I feel.

*dolce.*



My lone - ly heart with joy it fills.      My soul with ec - sta - sy it  
 God bless the girl that I a - dore.      Her heart is mine for - ev - er -

thrills. \_\_\_\_\_ Why should I doubt,      Why should I  
 more. \_\_\_\_\_ I know she's mine      and will be mine al -

*R.H.*  
*L.H.*

fear, \_\_\_\_\_ While soft and sweet these words I seem to hear?  
 - way, \_\_\_\_\_ For sweet and low I seem to hear her say:      I

love you,      I love you,      Come back      and claim your

own. For - ev - er, for - ev - er, sweet-heart, I'm yours a -

-lone. For you, love, I'm wait - ing. My heart shall e'er be

true For - ev - er and aye. — I love you, dear, and on - ly

you.

*ff*

## Cupid Does Not Marry.

No. 19.

Words by  
FRANK PIXLEY.

Ruth and Willie.

Music by  
GUSTAV LUDERS.

Moderato.

*p* *f*

When your heart be-gins to flut - ter and your head be-gins to whirl, look -  
When you meet a chap who tells you that he nev - er loved be-fore, look -

out, my boy; take care. You should rec - og - nize the symp - toms of an  
out, my girl; take care. Just re - mem - ber that he's said it to a

o - ver - dose of girl. Be - ware, young man, be - ware. If you  
doz - en girls be - fore. Be - ware, my girl, be - ware. If he

find your heart en - tang - led in the mesh - es of a curl, don't im -  
 swears that he a - dores you with a pass - ion quite sub - lime and \_\_\_\_

ag - ine you've a mort - gage on an un - dis - cov - ered pearl. She's a  
 says if you re - fuse him it will drive him straight to crime, when he

hum - mer in the sum - mer, but you can - not o - ver - come her, for \_\_\_\_  
 springs that ho - cus po - cus tell him that he's out of fo - cus, for he

Cu - pid can - not catch the sum - mer girl. Oh,  
 does it just to pass a - way the time.

## DUETT.

Cu - pid is a fox - y boy. He — knows what he's a - bout. He

gets you in - to aw - ful scrapes, but nev - er gets you out. If

e'er he coax - es you to wed you'll find it wise to tar - ry.

Do ev' - ry - thing that cu - pid does, but — Gu - pid does not mar - ry.

## Reaching for the Cake.

No 20.

Daisy and Chorus.

Moderato.

Piano.

The musical score is written in 2/4 time with a key signature of one sharp (F#). The piano accompaniment begins with a *f* (forte) dynamic. The vocal lines for Daisy and the Chorus enter in the second system. The lyrics are: "There's goin' to be a cake-walk. All the dark - ies will be there, And ev - 'ry moke, of course, ex - pects to win it. But". The piano accompaniment includes various dynamics such as *f*, *p* (piano), and *f* again in the final system.

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what's the use of talk-in? When it comes right down to walk-in, No

oth - er coon is in it for a min - ute. There'll

be no com - pe - ti - tion, for I quite out - shine the rest. And

ev - er since I've struck the town they've known it. Well

cut some fan - cy fig - ures, we'll par - a - lyze those rig - gers, For

when that cake is cut you'll find I'll own it.

Talk a - bout your pran-cers, and talk a - bout your dan-cers, You'll

have to con - grat - u - late that lit - tle girl of mine.



Watch the oth - er fel - lows. They'll all be might y jeal - ous. They'll

scat - ter as we - go down the line. line.

CAKE-WALK.

*ff-pp* *f*

*f*

*ff* *f*

## Yo ho! For a Jolly Good Sail.

No 21.

Chorus of Yachtsmen and Bathing Girls.

*Allegretto.*

Piano. *f*

TENORS.  
Yo ho! — for a jol - ly good sail, A sail on the o - cean

BASSES.  
blue. — Who cares — for the threatening gale When ev - ry heart — is  
who cares for the

true? — Our craft is staunch and well we know No storm can make — her

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp). The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, treble and bass, with a grand staff bracket. The lyrics are: "true? — Our craft is staunch and well we know No storm can make — her".

reel. — Our course it is clear; we know no fear, For

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "reel. — Our course it is clear; we know no fear, For".

Jack holds a stead - y wheel. — Yo ho! — for a jol - ly good sail, a

The third system concludes the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "Jack holds a stead - y wheel. — Yo ho! — for a jol - ly good sail, a".

sail on the o - cean blue. Our hearts are free. We

love the sea. We fear no threatening gale. Our

hearts are free. We love the sea. We fear no threaten - ing

*molto rit.*

SOP. & ALTO.  
Yo ho! Yo ho! Yo ho for a jol - ly good sail, —

TEN. I. II.  
gale. — Yo ho! Yo ho! Yo ho for a jol - ly good sail, — Yo

BASS I. II.  
gale. — Yo ho! Yo ho! Yo ho for a jol - ly good sail, — Yo

*molto rit.*

La la la la la la la la

ho — for a sail, — a sail on the o- - cean blue. — We

*pp*

la la la la la la la la

fear no threaten - ing gale, — For our hearts are true. — Yo

la la la la la la

ho for a sail a sail on the o - cean

The first system of the musical score consists of two systems of staves. The top system has three staves: a vocal line with lyrics 'la la la la la la', a piano line with lyrics 'ho for a sail a sail on the o - cean', and a bass line. The bottom system has two staves: a piano line and a bass line. The key signature is one sharp (F#).

la la

blue. Our hearts are free. We love the sea. Yo

The second system of the musical score consists of two systems of staves. The top system has three staves: a vocal line with lyrics 'la la', a piano line with lyrics 'blue. Our hearts are free. We love the sea. Yo', and a bass line. The bottom system has two staves: a piano line and a bass line. The key signature is one sharp (F#).

We are friv - o - lous. frolic - some

ho for a jol - ly good sail. Yo ho for a

The third system of the musical score consists of two systems of staves. The top system has three staves: a vocal line with lyrics 'We are friv - o - lous. frolic - some', a piano line with lyrics 'ho for a jol - ly good sail. Yo ho for a', and a bass line. The bottom system has two staves: a piano line and a bass line. The key signature is one sharp (F#).

*unis.*

bath - ing girls. From morn - ing till night we are bus - y. You'd  
sail, A sail on the o cean blue. We

bet - ter steer clear of our es - ca - pades Un - - less you ex - pect to get  
fear no threat - en - ing gale, For our hearts are

*unis.*

diz - zy. We are fish - ers of men and we're out for sport. We  
true Yo ho! for a sail, a

*ff*

al-ways are o-gling and an-gling. With our charms for a bate we can  
sail on the o-cean blue. Our hearts are free. We

*molto rit.*

soon land a skate. He nib-bles, we pull, and hes dang, dang -  
love the sea Yo ho! for a jol-ly good sail, a

*rit.*

- gling.  
sail.

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## Finale

No 22.

Principals and Chorus.

Allegro.

SOP. &amp; ALTO.

Get in - to line,

TEN. &amp; BASS.

Allegro.

join in the whirl. We'll tinc - ture the town of the

lib - er - ty girl. It's a cork - ing old place. Let's

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pull out the cork. You can - not see life till you

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "pull out the cork. You can - not see life till you". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The music is in a 4/4 time signature. The vocal line features a mix of eighth and quarter notes, while the piano accompaniment provides a harmonic foundation with chords and moving lines.

1. see New York. 2. see New York.

The second system of the musical score continues the vocal line and piano accompaniment. It includes a first ending (marked "1.") and a second ending (marked "2."). The lyrics are "see New York." for both endings. The piano accompaniment features a more complex texture with chords and moving lines, including a section marked "ff" (fortissimo) in the right hand. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The music is in a 4/4 time signature.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The music is in a 4/4 time signature. The piano accompaniment features a more complex texture with chords and moving lines, including a section marked "ff" (fortissimo) in the right hand. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The music is in a 4/4 time signature.